

VOL. 6

90s ROCK GUITAR PLAY-ALONG

Play 8 of Your Favorite Songs with Tab and Sound-alike CD Tracks



Are You Gonna Go My Way **LENNY KRAVITZ**

Come Out and Play **THE OFFSPRING**

I'll Stick Around **FOO FIGHTERS**

Know Your Enemy **RAGE AGAINST THE MACHINE**

Man in the Box **ALICE IN CHAINS**

Outshined **SOUNDGARDEN**

Smells Like Teen Spirit **NIRVANA**

Under the Bridge **RED HOT CHILI PEPPERS**



90s ROCK

GUITAR PLAY-ALONG

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Are You Gonna Go My Way

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross

Intro

Moderate Rock ♩ = 128

E7

f w/ dist.

The intro guitar tab is written for an E7 chord in 4/4 time. It consists of two measures. The first measure has a treble clef staff with a melodic line and a bass staff with a simple bass line. The second measure is similar but ends with a double bar line. The tab below the bass staff shows the fret numbers: 2, (2), 0, 2, 0, 2, 0, 0, 2, 0.

E7

Play 9 times

This section of the guitar tab is for an E7 chord and is marked 'Play 9 times'. It consists of three measures. Each measure has a treble clef staff with a melodic line and a bass staff with a simple bass line. The tab below the bass staff shows the fret numbers: 14, (14), 12, 14, 12, 14, 12, 14, 12, 14.

Verse
E7

1. I was born _____ long a - go.
2. See additional lyrics

The first part of the verse guitar tab is for an E7 chord. It consists of three measures. Each measure has a treble clef staff with a melodic line and a bass staff with a simple bass line. The tab below the bass staff shows the fret numbers: 14, (14), 12, 14, 12, 14, 12, 14, 12, 14.

I'm the cho-sen, I'm the one. I have come _____

The second part of the verse guitar tab is for an E7 chord. It consists of three measures. Each measure has a treble clef staff with a melodic line and a bass staff with a simple bass line. The tab below the bass staff shows the fret numbers: 2, (2), 0, 2, 0, 2, 0, 0, 2, 0.

to save the day.

And I won't leave un - til I'm done.

1 2 (2) 0 2 0 2 0 2 0 2 0 2 0 2 0

G7

So that's why _____ you got to try.

*T T T T

5 1 (5) 3 5 3 5 3 5 3 5 3 5 3 5 3

*T = Thumb on 6th str.

You got to breathe and have some fun.

T T

5 1 (5) 3 5 3 5 3 5 3 5 3 5 3 5 3

Chorus

G6

*A/F#

done.

Spoken: But what I really want to know is...

1

2

(2)

0

2

0

2

0

0

0

3

3

4

4

4

2

2

2

2

2

(2)

(2)

*bass plays F#

To Coda 

And I got to, got to know, — yeah.

0 3 4 0 3 4 0 3 4

2 0 2 0 2 0

3rd time, D.S. al Coda
Play 3 times

1 2 (2) 0 2 0 2 0

14 (14) 12 14 12 14 12 14 12 14 12

⊕ Coda

G6 A

And I got to, got to know. —

0 3 4 0 3 4 0 3 4

Interlude

E

D

A

D

A

E

D

Play 4 times

Guitar Solo

w/ flanger flanger off

9 9 9 X 7 X X 7 X 5 7 5 7 X 7 7 12 14 12 14 12

A D A E D

(12) (12) 14 12 14 12 14 14-12 X 10 11 12 12

A D A E D

10 12 10 12 (12) 11 9 11 9 11 9 11 11 (11) 9 11

A D A E D

8va-----

9 11 9 11 13 12 12 17 17 17 17 15 17 17 16 15 17

A D A E D A D A

8va-----

(17) 17 17 17 17 15 17 17 17 1 1/2 17 17 1 1/2 17 17 1 1/2 17 17 1 1/2 17 1 1/2

17 (17) 15 16 15 17 16 14 12 14 12 14 12 14 12 15 12 14

E D A D A

12 12 12 15 12 15 12 14 12 12 12 15 12 15 12 15 12 15 12

E D N.C.

15 12 15 12 15 12 14 15 12 14 12 14 (14) 12 14 12 (12) (12) 4 4 4 5 6

Interlude E7

Play 4 times

14 (14) 12 14 14 12 14 12 14 (14) 12 14 14 12 14 12

Outro-Chorus

G6 A/F# G6 A/F#

E D E G E

Are you gon - na go my way?

G6 A/F#

Spoken: 'Cause, baby, I got to know. Yeah.

*With one vol. knob set to zero, flick switch back and forth.

Additional Lyrics

- I don't know why we always cry.
 This we must leave and get undone.
 We must engage and rearrange
 And turn this planet back to one.
 So tell me why we got to die
 And kill each other one by one.
 We've got to hug and rub-a-dub.

Come Out and Play

Words and Music by Dexter Holland

Intro

Moderately fast Rock ♩ = 158

N.C.

(drums)

3 2

You got - ta keep 'em sep - a - ra - ted.

mf w/ dist.
Harm. -----|

T
A
B

7 7 7

B5 D5 F#5 A5 B5 D5 F#5 A5

f

Play 4 times

Play 3 times

9 7 7 5 7 5 4 4 7 7 7 7 10 10 10 5 5

B5 D5 F#5 A5 B5 F#5 A5 B5 F#5 D5

w/ clean tone

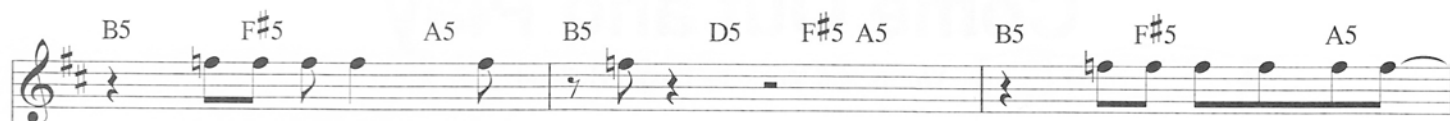
7 7 7 7 10 10 10 5 5 7 8 6 7 7 9 7 6 8 7 7 8 7

B5 F#5 A5

1. B5 F#5 D5 2. B5 N.C.

7 8 6 7 7 9 7 6 8 7 7 8 7 7

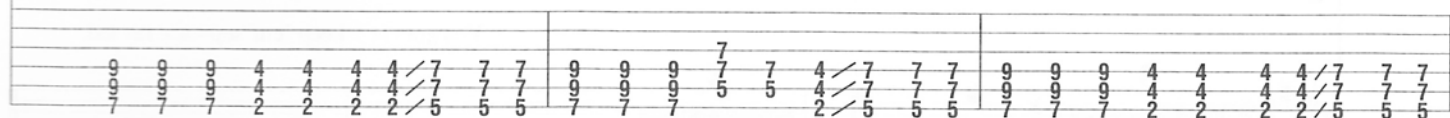
Verse



1. Like the lat - est fash - ion,
2. See additional lyrics



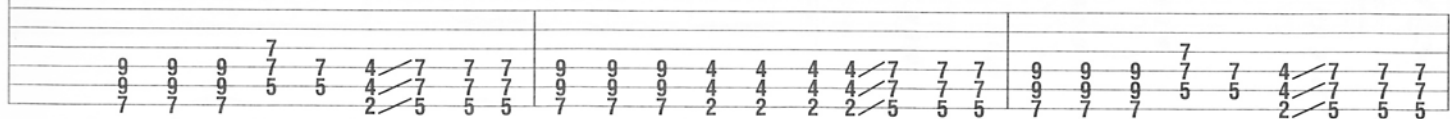
w/ dist.
P.M.



The kids are strap-pin' on their way to the class - room.



P.M.



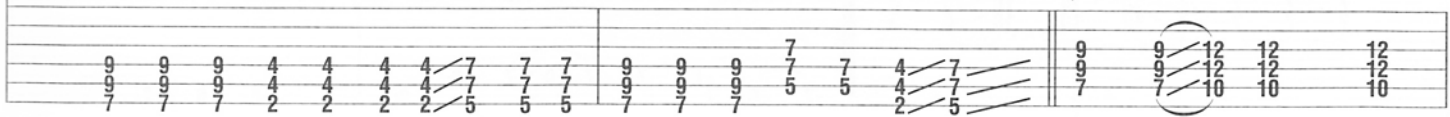
Pre-Chorus



get - ting weap - ons with the great - est of ease. — 1. The gangs stake out their own
2., 3. See additional lyrics



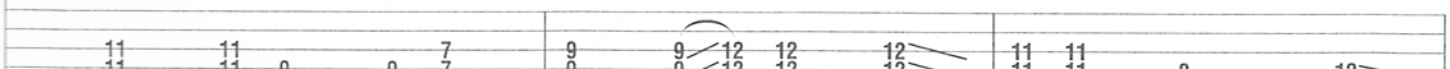
P.M.



*3rd time, dist. on



cam - pus lo - cale. — And if they catch you slip - pin' then it's all o - ver pal. — If



one guy's col - ors and the oth - er's don't mix, they're gon - na bash it up, bash it up,

P.M.-----|

9	9	9	4	4	4	4	7	7	7	7	9	9	9	7	7	4	11	11	11	11	11	11	11
7	7	7	2	2	2	2	5	5	5	5	7	7	7	5	5	2	11	11	11	11	11	11	11
																	9	9	9	9	9	9	9

Chorus

B5 D5 F#5 A5 B5 D5 F#5 A5

bash it up, bash it up.

1. Hey,
2. Hey,

man you talk - in' back to me?
man you dis - re - spect-ing me?

11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11
9 9 9 9 9 9 9 9

9 9 7 7 4 7 9 9 7 7 5 (7/5) 4 7 9 9 7 7 5 (7/5) 4 7 7 5

B5 D5 F#5 A5 B5 N.C. B5 D5 F#5 A5

Take him out. You got - ta keep 'em sep - a - ra - ted. Hey, _____ (they) don't

7 7 5 (7 7 5) 4 4 7 9 7 7 5 (7 7 5) 4 4 7 7 5

B5 D5 F#5 A5 E5 C5 B5

pay no mind. If you're un - der eigh - teen you won't be do - ing an - y time.

To Coda 2

To Coda 1

D.S. al Coda 1
(take repeats)

D5 F#5 A5 F#5 A5 B5 D5 F#5 A5 B5 N.C.

Hey, _____ come out and play. _____

⊖ Coda 1

Interlude

4th time, D.S.S. al Coda 2
(take repeat)

B5 F#5 A5 B5 F#5 D5
Play 4

dist. off
w/ clean tone

7 8 6 7 7 9 7 6 8 7 7 8 7

⊕ Coda 2

B5 D5 F#5 A5 B5

[illegible]

Additional Lyrics

2. By the time you hear the siren
It's already too late.
One goes to the morgue and the other to jail.
One guy's wasted and the other's a waste.

Pre-Chorus 2., 3. It goes down the same as the thousand before.
No one's getting smarter, no one's learning the score.
Your never ending spree of death and violence and hate
Is gonna tie your own rope, tie your own rope, tie your own...

I'll Stick Around

Words and Music by David Grohl

Intro

Aggressive Rock ♩ = 138

1., 2., 3.

(drums)

G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5

f w/ dist.

TAB

4.

Verse

G5 Eb5 Bb5 C5 Bb5 G F

1. I thought I knew all it took
2., 3. See additional lyrics

Am G Bb

to both - er you. Ev - 'ry word I said was true,

Am G

that you'll see.

G F Am

How could it be I'm the on - ly one who sees

G Bb Am

your re - hearsed in - san - i - ty. And I...

1. G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5

The first system of the musical score. The vocal line (treble clef, key of D major) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) features a complex texture with many beamed sixteenth notes and chords. A fermata is placed over the final chord of the system.

Pre-Chorus

The Pre-Chorus section. The vocal line (treble clef, key of D major) starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) features a complex texture with many beamed sixteenth notes and chords. A fermata is placed over the final chord of the system.

The second system of the musical score. The vocal line (treble clef, key of D major) starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) features a complex texture with many beamed sixteenth notes and chords. A fermata is placed over the final chord of the system.

Chorus

G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5

I don't owe you — an - y - thing. — I don't owe you —

5 3 5 3 8 6 8 6 8 6 10 8 5 3 5 3 8 6 8 6 8 6 10 8 5 3 5 3 8 6 8 6 8 6 10 8

G5 Eb5 Bb5 C5 Bb5 G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5

an - y - thing. — I don't owe you — an - y - thing. —

5 3 5 3 8 6 8 6 8 6 10 8 5 3 5 3 8 6 8 6 8 6 10 8 5 3 5 3 8 6 8 6 8 6 10 8

1st time, D.S. (take 2nd ending)

G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 Bb5 G5 Eb5 Bb5 C5 F5

I don't owe you — an - y - thing. — I don't owe you —

5 3 5 3 8 6 8 6 8 6 10 8 5 3 5 3 8 6 8 6 8 6 10 8 5 3 5 3 8 6 8 6 8 6 10 8

an - y - thing. —

I don't

owe

you —

an - y -

thing. —

Bridge

E^b

F⁷

G

D

Dsus2

D

Dsus2

E^b

F⁷

Play 4 times

that come from

it.

** slurred last time only.*

G D Dsus2 D Dsus2 Eb

Hey! _____

Outro

F7 G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5

G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 Bb5 G5

Additional Lyrics

2. I still refuse all the methods you abuse.
It's alright if you're confused, let me be.
I've been around all the pawns you've gagged and bound.
They'll come back and knock you down and I'll be free.
3. I had no hand in your ever desperate plan.
It returns and when it lands words are due.
I should have known we were better off alone.

Written and Arranged by Rage Against The Machine

Moderately ♩ = 84

1. - 5.

TAB

4 2 4 2 4 ² 4 2 4 2 4 2 4 ⁴ ² 2 4 2 4 2 4 ² 4 2 4 2 2 2 2 2 2 3

6.



Faster ♩ = 114

F#5 A5 F#5 E6 F#5

Harmonizer off

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4, and ending with a quarter note G4. The lower staff continues the accompaniment, starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note B2-A2, and ending with a quarter note G2. The system concludes with a double bar line.

F#5 A5 F#5 E6 F#5 C5 B5 A5 F#5 A5 F#5 E6 F#5

1. C#5 B5 A5 E5 C#5 B5 A5 2. C#5 B5 A5

2nd time, substitute Fill 1

Verse

N.C.(F#m)

1. Born with in - sight and a raised fist, a wit-ness to the slit wrist. As

2. See additional lyrics

Fill 1

w/ bar

Some-thing must_ be done_ a - bout ven-geance, a badge and a gun. 'Cause I'll

4 2 0 2 5 2 3 2 0 2

rip the mike, rip the stage, rip the sys - tem. I was born_ to rage a - gainst 'em.

To Coda

4 2 0 2 5 2 3 4 2 3

Fist in ya face, in the place, and I'll drop the style clear - ly. Know your en - e - my.

D.S. al Coda
(take repeat)

4 2 0 2 5 2 3 2 0 2

Coda

Now ac - tion must_ be ta - ken. We don't need the key, we'll break in.

Am7

4

we move in - to nine - ty two, —

still in a room_ with-out a view.

4 2 0 2 5 | 2 3 2 0 2

Ya got to know, — ya got to know that when I say go, go, — go.

4 2 0 2 5 | 2 3 4 2 3

Amp up and amp - li - fy, — de - fy. — I'm a broth-er with a fur - i - ous

4 2 0 2 5 | 2 3 2 0 2

mind. Ac - tion must be ta - ken. We don't need the key, — we'll break in.

4 2 0 2 5 | 2 3 4 2 3

1.10

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4

2 2 2

F#5 C5 B5 F5

I've got no pa - tience now. ____ So

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4 5 4 3

2 2 2

F#5 Amaj7(no3rd)

sick of com - pla - cence now. ____

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4 9 9 7

2 2 2

F#5 C5 B5 F5

I've got no pa - tience now. ____

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4 5 4 3

2 2 2

F#5 Amaj7(no3rd)

So sick of com - pla - cence now. _____

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4 7 7

2 2 2 0 0 2 2 2 0 0 2 2 2 7 7

F#5 C5 B5 F5

Sick of, sick of, sick of, sick of you. _____

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4 5 4 3

2 2 2 0 0 2 2 2 0 0 2 2 2 3 2 1

F#5 Amaj7(no3rd)

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4 7 7

2 2 2 0 0 2 2 2 0 0 2 2 2 7 7

F#5 C5 B5 F5

Time has _____ come to pay! _____

P.M. -----

4 4 4 0 0 4 4 4 0 0 4 4 4 7 7

2 2 2 0 0 2 2 2 0 0 2 2 2 7 7

End Half-time feel

F#5 A5 F#5 E6 F#5 C#5 B5 A5 E5

N.C.(F#m)

*w/ harmonizer
w/ bar

w/ bar

w/ bar

✓ 14 ✓ 14 ✓ 14 ✓ 12 ✓ 17 14 14 13

*As before.

[illegible]

harmonizer off

*w/ ad lib pick scrapes, harmonics & slides (next 3 meas.)

1 1/2

5

A Tempo
N.C.(F#m)
(Bass)

w/ bar - - - - -

✓ 15 ✓ 15 ✓ 15 ✓ 15 ✓ 15 15 (15) (15)

-1

Outro
N.C.(F#m)

4 2 0 2 5 2 3 4 2 3

Yes, I know my en - e - mies. They're the teach - ers who taught me to ___ fight me. _

4 2 0 2 5 2 3 2 0 2

Com - pro - mise, — con - form - i - ty, —

The first system of music includes a vocal line with lyrics "Com - pro - mise, — con - form - i - ty, —". The piano accompaniment consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The guitar part is shown as a fretboard diagram with fret numbers 4, 2, 0, 2, 5, 2, 3, 4, 2, 3.

as - sim - i - la - tion, sub - mis - sion. Ig - nor - ance,

The second system of music includes a vocal line with lyrics "as - sim - i - la - tion, sub - mis - sion. Ig - nor - ance,". The piano accompaniment continues with the same key signature and time signature. The guitar fretboard diagram shows fret numbers 4, 2, 0, 2, 5, 2, 3, 2, 0, 2.

hy - poc - ri - sy, bru - tal - i - ty, — the e - lite.

The third system of music includes a vocal line with lyrics "hy - poc - ri - sy, bru - tal - i - ty, — the e - lite.". The piano accompaniment continues. The guitar fretboard diagram shows fret numbers 4, 2, 0, 2, 5, 2, 3, 4, 2, 3.

All of which are A - mer - i - can dreams. All of which are A -

The fourth system of music includes a vocal line with lyrics "All of which are A - mer - i - can dreams. All of which are A -". The piano accompaniment continues. The guitar fretboard diagram shows fret numbers 4, 2, 0, 2, 5, 2, 3, 4, 2, 3.

mer - i - can dreams._

All _____ of which are A - mer - i - can dreams.

4 2 0 2 5 | 2 3 4 2 3

All of which are A - mer - i - can dreams._ All _____

4 2 0 2 5 | 2 3 2 0 2

Band out

_____ of which are A - mer - i - can dreams. All of which are A - mer - i - can dreams.

Play 3 times

Additional Lyrics

2. Word is born. Fight the war; fuck the norm.
Now I got no patience, so sick of complacency.
The D, the E, the F, the I, the A, the N, the C, the E.
The mind of a revolutionary.
So clear the lane, the finger to the land of chains.
What? The land of the free?
Whoever told you that is your enemy.
Now something must be done
About vengeance, a badge and a gun.
'Cause I'll rip the mic, rip the stage, rip the system.
I was born to rage against 'em.
Now action must be taken. We don't need the key, we'll break in.

Man in the Box

Written by Jerry Cantrell, Layne Staley, Sean Kinney and Michael Starr

Time down 1/2 step:
(low to high) E-A-D-G-B-E

Intro

Moderately ♩ = 108

N.C.(Em7)

N.C.(Em7)

f
w/ dist.

T
A
B

5 0 X 5 0 5 0 5 0 X 5 5 0 0 5 0 X 5 5 0 0

§ N.C.(Em7)

The musical score for "Rockin' on the Beach" is presented in three systems. The first system shows the vocal melody starting with a whole rest, followed by a double bar line and the lyrics "Ah, ah, ah, ah, ah,". The second system continues the vocal melody with the lyrics "w/ wah-wah" and includes a guitar solo section indicated by a wavy line. The third system shows the guitar solo continuing with a wavy line and a final double bar line.

Verse

N.C.(Em7)

ah, ah, ah. I'm the man

1. I'm the man
2. See additional lyrics

w/ talk box

7 5 7 7 5 7 5 0 X 0 0 0

in the box. _____

5 0 X 5 0 5 0 0 5 0 X 5 5 0 0 5 0 X 5 5 0 5 7 5

Bur - ied in my shit.

5 0 X 5 5 0 0 5 0 X 5 5 0 0 5 0 X 5 5 0 0

Pre-Chorus

G

Won't you

talk box off
P.M. -----

5 0 0 5 5 7 7 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5

N.C.(Em7)

come and save me?

P.M. ----- w/ talk box

5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 7 5 0 5 5 0

Save me.

3/8 E5 G5 D A5

Feed _____ my _____ eyes, _____ (Can _

Fin I

8va

The musical score for 'Fin I' is written on a grand staff. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and single notes, with some chords marked with a '1/2' and a slur. The lower staff is in bass clef and contains numerical figures: 14, 14, (14), 14, 14, 12, 12, 14, and 12. These figures are connected by curved lines to the chords in the upper staff, indicating a figured bass or lute tablature system. The first two 14s are connected to the first chord, the (14) to the second, the next 14 to the third, and the final 14 to the fourth. The 12s are connected to the fifth and sixth chords, and the final 14 and 12 are connected to the seventh and eighth chords respectively.

(De - ny ____ your mak - er.) ____

He ____

D/A

A5

who ____ tries. ____

(Will ____ be wast - ed.) ____

E5

G5

D/A

Feed ____

my ____ eyes. ____

To Coda 1

To Coda 2

D.S. al Coda 1
(take repeat)

A5

N.C.

(Now ____ you've sewn ____ them ____ shut.)

⊕ Coda 1

Guitar Solo

N.C.(Em7)

[illegible]

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a 4-measure rest followed by a triplet of eighth notes (G4, A4, B4). The second measure has a 3-measure rest followed by a triplet of eighth notes (G4, A4, B4). The bottom staff is a single-line bass staff with two measures of fingerings. The first measure contains the sequence: 7, 9, 7, 9, 9, (9), 9, 7, 9. The second measure contains: 8, 7, 10, 7, 7, (7), (7), 7, 14. Arrows indicate fingerings: an arrow from '1' to the first '9' in the first measure, and an arrow from '1' to the first '7' in the second measure. Wavy lines are placed above the final notes of both measures in the bottom staff.

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various articulations: slurs, accents, and a 'b' (bend) marking. There are also some notes with multiple stems. The lower staff is a fretboard diagram corresponding to the upper staff, showing fingerings (e.g., 12, 15, 12, 14, 12, 15, 12, 15, (15), (15), 15, 12, 15, 15, (15), 15, 12, 12, 14, (14), 15) and a 'grad. bend' (graduated bend) marking. The system is divided into two measures by a bar line.

The second system of musical notation continues from the first. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, some beamed together. Below the staff, there are fingerings: 14, 12, 14, 15, (15), 15, 17, 15, 17, 17, 15, (15), (15). There are also wavy lines indicating vibrato or trills over the notes 15 and 17. A final measure contains two X's stacked vertically.

D.S.S. al Coda 2

⊕ Coda 2
Interlude
N.C.(Em7)

N.C. (Em7)

The musical score is for a piece titled "N.C. (Em7)". It consists of two systems of music. The first system has two staves: a vocal staff and a guitar staff. The vocal staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a repeat sign, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on A4, an eighth note on G4, a quarter note on F#4, a dotted quarter note on E4, an eighth note on D4, and a quarter note on C4. The guitar staff has a treble clef, a key signature of one sharp, and a common time signature. It begins with a repeat sign, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on A4, an eighth note on G4, a quarter note on F#4, a dotted quarter note on E4, an eighth note on D4, and a quarter note on C4. Below the guitar staff, there are lyrics: "Ah, ah, ah, ah, ah, ah, ah, ah." The second system also has two staves: a vocal staff and a guitar staff. The vocal staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a repeat sign, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on A4, an eighth note on G4, a quarter note on F#4, a dotted quarter note on E4, an eighth note on D4, and a quarter note on C4. The guitar staff has a treble clef, a key signature of one sharp, and a common time signature. It begins with a repeat sign, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on A4, an eighth note on G4, a quarter note on F#4, a dotted quarter note on E4, an eighth note on D4, and a quarter note on C4. Below the guitar staff, there are lyrics: "Ah, ah, ah, ah, ah, ah, ah, ah." The third system has a single staff with a treble clef, a key signature of one sharp, and a common time signature. It begins with a repeat sign, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on A4, an eighth note on G4, a quarter note on F#4, a dotted quarter note on E4, an eighth note on D4, and a quarter note on C4. Below the staff, there are lyrics: "Ah, ah, ah, ah, ah, ah, ah, ah."

Ah, ah, ah, ah, ah, ah, ah, ah.

Ah, ah, ah, ah, ah, ah, ah, ah.

Ah, ah, ah, ah, ah, ah, ah, ah.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody, marked with first and second endings. The second system contains measures three through six, including a double bar line and a repeat sign. The third system contains measures seven through ten, including a double bar line and a repeat sign. The guitar accompaniment is shown in a single system below the melody, with fret numbers (7, 7, 5, 7, 5) and a final measure marked with a double bar line and a repeat sign. The guitar part includes a series of chords and a final measure with a double bar line and a repeat sign.

Additional Lyrics

2. I'm the dog who gets beat.
Shove my nose in shit.

Outshined

Words and Music by Chris Cornell

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately slow Rock ♩ = 94

D5 F5 G5 F5 D5 F5 C5 Ab5 G5 F5 D5 F5 G5 F5 D5 F5 C5 Ab5 G5 F5

Play 3 times

1. Well, I

f w/ dist. P.M. --|

P.M. --|

TAB

15 0 0 3 5 3 0 3 3 6 5 3 (3) 0 0 3 5 3 0 3 3 6 5 3 (3)

Verse

D5 F5 G5 F5 D5 F5 C5 Ab5 G5 F5 D5 F5 G5 F5 D5 F5 C5 Ab5 G5 F5

got up feel-ing so down. _ I got off be-ing sold out. _ I've

2. See additional lyrics

P.M. --|

P.M. --|

TAB

0 0 3 5 3 0 3 3 6 5 3 (3) 0 0 3 5 3 0 3 3 6 5 3 (3)

kept the mov-ie roll - ing, — but the sto-ry's get-ting old now. — Oh —

P.M. ---|

P.M. ---|

D5 F5 G5 F5 D5 F5 C5 A^b5 G5 F5 D5 F5 G5 F5 D5 F5 C5 A^b5 G5 F5

yeah. — Well, I just looked in the mir - ror, — and

P.M. ---|

P.M. ---|

D5 F5 G5 F5 D5 F5 C5 A^b5 G5 F5 D5 F5 G5 F5 D5 F5 C5 A^b5 G5 F5

things aren't look-ing so good. — I'm look-ing Cal - i - for - nia — and

P.M. ---|

P.M. ---|

Show me the pow - er child. I'd like to say — that I'm down on my knees — to - day.

N.C. A5 G5 D5 F5 G5 D5 G5 F5 D5 F5 D5 F5

Yeah, it gives me the but - ter-flies, gives me a - way — till I'm

To Coda

Ab5 G5 F5 D5 N.C.

up on my feet — a - gain. Hey, — I'm feel - ing, — oh, — I'm feel-ing

Interlude

D5 F5 G5F5 D5 F5 C5

A \flat 5 G5 F5

5

out - shined, _ out - shined, _ out - shined, _ out - shined. _____ Oh, _____

D5

F5

G5 F5 D5 F5 C5

Ab5 G5 F5

D5 F5 G5 F5 D5 F5 C5

$A^b5 \quad G5 \quad F5$

yeah! — Mm. — Yeah! —

5 7 7 7 5 7 7 5 5 7 5 4 7 5 4 5 3 5 3 5 4 5/7 5 7/9 8 9/10 10

D5 F5 G5 F5 D5

F5

C5

Ab5 G5 F5

2.

C5

out-shined, out-shined, _ out-shined, _ out-shined. ____

Mm. _____

mf P.M. P.M.

7 5 7 5 7 5 5 0 4 5 4 5 4 5 7 5 5 4 5 5 7 5 5 7 5 5 5 5

Oh _____ yeah! _____ Mm. _

P.M. P.M.

5 4 5 5 5 5 7 5 7 5 7 5 0 4 5 4 5 4 5 7 5 5 4 5 5 7 5 5 5 5

P.M. P.M.

5 7 5 7 5 5 5 5 4 5 5 5 5 5 0 4 5 4 5 7 5 7 5 5 0 4 5 4 5 5

Out - shined. _____ Ow! _____

4 5 4 7 5 4 | 5 7 5 7 5 5 5 | 5 4 5 5 5 5

Pre-Chorus

D

Gmaj7

D/F#

Em

Dm

Ow! _____

7 7 7 | 7 7 9 | 9 (9) 7 | 10 0

D

Gmaj7

D/F#

Em

Dm

Oh! _____ (So now you know.) _____

7 7 7 | 7 7 9 | 9 (9) 7 | 10 0

who _____ gets mys - ti - fied. _____

⌘ Coda

N.C.

Oh, I'm feel - ing, _____ oh, I'm feel - ing.

C5 D5 F5 D5 F5 Ab5 G5 F5 D5

Show me the pow - er child. I'd like to say _____ that I'm down on my knees to - day. _____

N.C. A5 G5 D5 F5 G5 D5 G5 F5 D5 F5 D5 F5

Yeah, it gives me the but - ter-flies, gives me a - way — till I'm

10 0 0 10 10 0 0 10 10 0 7 5 0 3 5 0 5 3 0 3 X X 0 3

Ab5 G5 F5 D5 N.C.

up on my feet — a - gain. Oh, I'm feel - ing, —

6 6 6 5 3 0 10 0 0 10 10 0 0 10 10 0

C5

oh, I'm feel - ing out - shined, out - shined, out - shined, — out - shined. —

10 0 0 10 10 0 0 10 10 0 10 10 10 10 10 10 10 10 (10/10/10)

Additional Lyrics

2. Someone let the dogs out.
They'll show you where the truth is.
The grass is always greener
Where the dogs are shitting. Oh yeah.
Well, I'm feeling that I'm sober,
Even though I'm drinking.
But I can't get any lower.

Words and Music by Kurt Cobain, Chris Novoselic and David Grohl

Driving Rock ♩ = 116

N.C.(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

The musical notation is for the chorus of 'I Wanna Dance with Somebody'. It features a treble clef and a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'I wanna dance with somebody' are written below the staff. The notation includes a repeat sign at the beginning and a 'let ring' instruction with a dashed line. The bass line is shown below the staff with fingerings (1, 1) and a 'let ring' instruction.

mf
w/ chorus & clean tone
let ring -----|

1 1

1 1

Verse

N.C.(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5)

1. Load up — on guns — and bring — your friends. — It's fun — to lose —
 2. See additional lyrics

let ring-----

1 1

(Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

— and to — pre - tend. — She's o - ver - bored — and self - as - sured. —

let ring-----

(1) 1 1

Pre-Chorus

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5)

— Oh no, — I know — a dirt - y word. — Hel - lo, — hel - lo, —

let ring----- w/ slight dist. let ring-----

1 1 1 1

F5 Bb Ab5 Db

— now, en - ter - tain — us. I feel stu -

The first system of the musical score. The vocal line is in G major (one flat) and features the lyrics "now, entertain us. I feel stu-". The piano accompaniment consists of chords and arpeggios. The guitar part is shown with fret numbers (1, 3, 4) and chord diagrams (F5, Bb, Ab5, Db) corresponding to the notes in the vocal line.

F5 Bb Ab5 Db

- pid — and con - ta - gious. Here we are —

The second system of the musical score. The vocal line continues with the lyrics "pid and contagious. Here we are". The piano accompaniment and guitar part follow the same pattern as the first system, with fret numbers and chord diagrams indicating the notes and chords.

F5 Bb Ab5 Db

— now, en - ter - tain — us. A mul - la -

The third system of the musical score. The vocal line continues with the lyrics "now, entertain us. A mul-la-". The piano accompaniment and guitar part follow the same pattern as the previous systems, with fret numbers and chord diagrams indicating the notes and chords.

1. F5 E5 F5 Bb5 A5 Ab5 2. F5 E5 F5 Bb5 A5 Ab5

3 2 3 8 8 7 6 3 2 3 8 8 7 6

Guitar Solo

F5 Bb Ab5 Db F5 Bb Ab5 Db

w/ chorus & compression

10 8 10 6 8 8 (8) 6 5 6 5 8 6 8 8 (8) 6 5

F5 Bb Ab5 Db F5 Bb Ab5 Db

(5) 10 8 10 6 8 8 (8) 6 5 6 5 8 6 8 8 (8) 6 5

F5 Bb Ab5 Db F5 Bb Ab5 Db

(5) 6 5 6 5 6 5 6 5 3 6 5 6 5 6 5 6 5

F5 Bb Ab5 Db F5 Bb Ab5 Db

3 6 5 6 5 6 5 6 5 3 6 5 6 5 6 5 6 5

compressor off

3 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4

Verse

N.C.(F5) (Bb5) (Ab5) (Db5)

3. And I _____ for - get _____ just why _____ I taste. _____

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5)

_____ Oo, yeah, _____ I guess _____ it makes _____ you smile, _____ I found _____ it hard _____

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

(Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5) *D.S. al Coda*

_____ it's hard _____ to find. _____ Oh well, _____ what ev - er, nev - er mind. _____

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4

⊕ Coda

Ab5 Db F5 Bb

- do, a de - ni - al, a de - ni -

Ab5 Db F5 Bb

- al, a de - ni - al, a de - ni -

Ab5 Db F5

- al, a de - ni - al! _____

Additional Lyrics

- I'm worse at what I do best,
And for this gift I feel blessed.
Our little group has always been
And always will until the end.

Under the Bridge

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately slow ♩ = 68

D F#

mf w/ clean tone
let ring throughout

TAB

7 5 7 5 7 4 2 5 4 | 2 4 4 4 3 4 4 2 5 2

D F#

4 5 7 5 7 5 7 9 7 7 4 5 6 6 7 | 2 4 4 4 3 4 4 2 5 2

D F#

4 5 7 5 7 5 7 7 4 2 5 4 | 2 4 4 4 3 4 4 2 5 2

D F#

4 5 7 5 7 5 7 9 7 7 4 5 6 6 7 | 2 4 4 4 3 4 4 3 4 4

Verse

Faster ♩ = 76

E B C#m G#m A

1. Some - times I feel _____ like I don't have a part - ner.

f w/ slight dist.

E B C#m A

Some - times I feel _____ like my on - ly friend _____ is the

E B C#m G#m A

cit - y I live _____ in, the cit - y of an - gels.

E B C#m A

Lone - ly as I _____ am, to - geth - er we cry. _____

2. I drive on her streets_ 'cause
3. See additional lyrics

let ring -----

C#m G#m A E B

she's my com - pan - ion. I walk through her hills_ 'cause she

let ring -----

let ring -----

C#m A E B

knows who I am. She sees my good deeds, and she

let ring -----

let ring -----

C#m G#m A E B

kiss - es me wind - y. I nev - er wor - ry, now,

let ring -----

let ring -----

Take me to the place I love, _____ take me all the way, _____

The first system contains a vocal line and a guitar line. The vocal line has two phrases: "Take me to the place I love, _____" and "take me all the way, _____". The guitar line features a series of chords and single notes, with some notes marked with 'x' to indicate natural harmonics. Below the guitar line is a fretboard diagram showing the fret numbers for each note.

X	X	10	9	9	9	16	16	16	16	10	9	9	X	X
X	X	11	9	9	9	16	16	16	16	11	10	10	X	X
X	X	9	7	7	7	16	16	16	16	11	11	11	X	X
						14	14	14	14	9	9	9	X	X

E B C#m G#m A

yeah. _____ Yeah, yeah. _____

The second system contains a vocal line and a guitar line. The vocal line has two phrases: "yeah. _____" and "Yeah, yeah. _____". The guitar line features a series of chords and single notes, with some notes marked with 'x' to indicate natural harmonics. Below the guitar line is a fretboard diagram showing the fret numbers for each note.

9	9	7	7	7	8	9	8	9	8	9	11	11	11	4	5	7	5	5
7	7	7	8	8	9	8	9	8	9	8	11	11	11	6	6	7	6	6

E B C#m A

3. It's

The third system contains a vocal line and a guitar line. The vocal line has one phrase: "3. It's". The guitar line features a series of chords and single notes, with some notes marked with 'x' to indicate natural harmonics. Below the guitar line is a fretboard diagram showing the fret numbers for each note.

9	9	7	7	7	8	9	8	9	8	9	11	11	11	5	5	5	6	6
7	7	7	8	8	9	8	9	8	9	8	11	11	11	7	7	7	6	6

(Un-der the bridge_ down - town.)_____

G6 Fmaj7 A Am7

is where I drew some blood. (Un-der the bridge_ down - town.)_____

G6 Fmaj7 A Am7

I could not get e - nough. (Un-der the bridge_ down - town.)_____

G6 Fmaj7 A Am7

for - got a - bout my love. (Un - der the bridge down - town.)

G6 Fmaj7 A Am7

I gave my life a - way, yeah,
(I gave my life a - way.)

G6 Fmaj7 A Am7

yeah, yeah. Oh, way, no, no, no, no,

yeah, _____ yeah. _____

A - Way down, — I said, oh,

way. _____

G6 Fmaj7 A Am7

yeah, _____ yeah. _____

A - way.) _____

Spoken: Will I stay?

G6 Fmaj7

Outro

A Am

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Are You Gonna Go My Way

LENNY KRAVITZ

Come Out and Play

THE OFFSPRING

I'll Stick Around

FOO FIGHTERS

Know Your Enemy

RAGE AGAINST THE MACHINE

Man in the Box

ALICE IN CHAINS

Outshined

SOUNDGARDEN

Smells Like Teen Spirit

NIRVANA

Under the Bridge

RED HOT CHILI PEPPERS

